

JAZZ BAND SERIES

 **Belwin JAZZ**
a division of Alfred

Uptown Funk

Words and Music by BRUNO MARS, JEFF BHASKER, PHILIP LAWRENCE,
DEVON GALLASPY, MARK RONSON, NICHOLAUS WILLIAMS, LONNIE SIMMONS,
RONNIE WILSON, CHARLES WILSON, RUDOLPH TAYLOR and ROBERT WILSON

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone	Bass Trombone
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet	

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

This chart is an energetic, up-tempo jam from beginning to end. Resembling the funk charts of the '80s and '90s, it has a great dance groove.

Addressing the “funk-style” articulation throughout the piece is extremely important. When playing funk-style music, the horns should articulate the notes hard and short as opposed to long and lyrical, as in an orchestral setting. Precision is critical in this style of arrangement. Interpretation is also important. Listening to the original version or the demo recording of this arrangement (alfred.com/downloads), as well as other funk groups such as Tower of Power and Earth, Wind & Fire, will help students with its interpretation.

Funk groups use horn sections of different sizes, though they are no larger than six horns (two trumpets, an alto sax, a tenor sax, a trombone, and a baritone sax). Working with this often-called “small big band” is much easier than working with a traditional, larger jazz ensemble; obtaining a tight sound and the overall groove of the piece with a large number of horns can be a challenge. If time permits, I suggest each section be rehearsed separately before putting the chart together.

There are many possibilities for the performance of this piece. Note that after the *tutti* introduction, the drop, or fall, in the horns is brief and should not last beyond beat 2. Starting with the pickups to m. 4, an optional singing part for some of the instruments has been indicated. If this option is chosen, make certain the students are set and ready to play beat 4 of m. 10. Another option is to use a small group of singers. This section must be well rehearsed to be effective. To provide support and keep the singers in tune, the pianist can play the notes behind the voices.

Many passages in this funk chart include repeated sixteenth notes. To really make the chart shine, strive for tight, bright, and controlled articulation and overall sound. Direct your students to not only listen to their section but to also expand their focus to the entire ensemble for continuity.

At m. 55, the “open-for-solos” section varies slightly from the original recording and is appropriate for the jazz ensemble. A word of caution: if too many soloists are utilized, the piece may drag and lose the intended impact. We all know that well-prepared music always reduces rehearsal time and improves performance. Here are a few suggestions for effective performance and preparation of this particular piece:

Quarter notes are always played short unless indicated differently.

Isolated quarter notes are always accented.

Eighth notes followed by a rest are played short—think “daht.”

Eighth-note runs are played *legato* until the last note, which is always played short.

Typically, any note with a *marcato*, or rooftop, accent (▲) is played loud for the full duration, detached, and ended abruptly by the tongue.

Do not swing notes unless indicated; play even eighths.

Overall, I am sure that “Uptown Funk” will be fun to play, and a hit with your students and audience.

Get funky!

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music.

CONDUCTOR
43738S

UPTOWN FUNK

Words and Music by Bruno Mars, Jeff Bhasker,
Philip Lawrence, Devon Gallaspy, Mark Ronson,
Nicholaus Williams, Lonnie Simmons, Ronnie Wilson,
Charles Wilson, Rudolph Taylor and Robert Wilson
Arranged by Victor López

Moderate Funk $\text{♩} = 112$

1st Eb ALTO SAXOPHONE
2ND Eb ALTO SAXOPHONE
1st Bb TENOR SAXOPHONE
2ND Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1st Bb TRUMPET
2ND Bb TRUMPET
3RD Bb TRUMPET
4TH Bb TRUMPET
1st TROMBONE
2ND TROMBONE
3RD TROMBONE
BASS TROMBONE
GUITAR
PIANO
BASS
DRUMS

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CONDUCTOR

UPTOWN FUNK

ALTO 1

ALTO 2

TENOR 1 (CONT.) OPT. SINGING

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1 (CONT.) ALL TENS. OPT. SINGING

TBN. 2

TBN. 3

BASS TBN.

GTR. (SCRATCH STYLE DMI7, G7, DMI7)

PNO.

BASS

DRUMS (CRASH CYM.)

7 8 9 10 11 12

CONDUCTOR

UPTOWN FUNK

Musical score for UPTOWN FUNK, page 3. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

CONDUCTOR

UPTOWN FUNK

19

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

19 20 21 22 23 24

CONDUCTOR

UPTOWN FUNK

Musical score for UPTOWN FUNK, page 5, conductor part. The score includes staves for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

CONDUCTOR

UPTOWN FUNK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

31 32 33 34 35 36

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SCRATCH STYLE
D#17 G9

D#17 G9

TOM

CONDUCTOR

UPTOWN FUNK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

37

38

39

40

41

42

Chords: Dm7, G9, Dm7, G9, Dm7, G9, Dm7, G9, Dm7

Tempo: mf

Dynamic: mf

Performance instruction: Opt. SWA

CONDUCTOR

UPTOWN FUNK

To CODA ↻

(47)

The musical score is arranged for a full band and vocal ensemble. It features the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. (Baritone).
- Brass Section:** TRP. 1-4 (Trumpets), TBN. 1-3 (Tenors), and BASS TBN. (Bass Trombone).
- Rhythm Section:** GRG. (Guitar), PNO. (Piano), BASS, and DRUMS.

The score is in 4/4 time and includes a 'To CODA' instruction with a repeat sign. A rehearsal mark (47) is placed above the vocal parts. The page number '- 8 -' is centered at the top. The title 'UPTOWN FUNK' is in the top right corner. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the score.

CONDUCTOR

UPTOWN FUNK

Musical score for UPTOWN FUNK, page 9. The score includes parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

49 50 51 52 53 54

CONDUCTOR

OPT. OPEN FOR SOLOS
Bmi7 SOLO

UPTOWN FUNK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

55 56 57 58 59 60

Chord symbols: E9, Bmi7, G9, G7sus, Dmi7

Performance markings: *mf*, *f*, *rit.*, *tr.*

Rehearsal marks: 55, 56, 57, 58, 59, 60

Section: UPTOWN FUNK



CONDUCTOR

UPTOWN FUNK

8M7 E9 8M7 E9 8M7 E9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr. DMI7 G9 G7sus DMI7 G9 G7sus DMI7 G9 G7sus

PNO.

BASS

DRUMS

61 62 63 64 65 66

CONDUCTOR

UPTOWN FUNK

1. (REPEAT AS NEEDED) 2. (LAST TIME)

Bmi7 E9 Bmi7 E9 Bmi7 END OF SOLO D.S. AL CODA

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR. Dmi7 G9 G7sus Dmi7 G9 G7sus Dmi7 G9
PNO.
BASS
DRUMS

67 68 69 70 71 72

CONDUCTOR

COCA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80 81

Dmi7 G7 Dmi7 G7 Dmi7 G7 Dmi7 G7

N.C.

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